

Marie Elizabeth Ebbing in a Senior Composition Recital

An Honors Thesis (HONRS 499)

by

Marie E. Ebbing

Dr. Cleve L. Scott, Thesis Advisor

A handwritten signature in black ink, appearing to read "Cleve L. Scott". The signature is fluid and cursive, with the first name "Cleve" and last name "Scott" clearly distinguishable.

Ball State University

Muncie, Indiana

February 22, 2000

May 6, 2000

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## **Abstract**

A Senior Composition Recital is required of all Music Engineering Technology (MET) majors to graduate from the School of Music at Ball State University. This recital is a culmination of compositional works developed throughout the curriculum of the MET Program. These compositions not only encompass the traditional acoustic realm, which can be performed in real time by musical performers, but also in the electronic domain. Electronic compositions involve various methods of sound synthesis, manipulation, and sound design. Elements such as phrasing and form are part of the thought processes for both genres of composition so that, in all essence, both are musical.

This thesis contains the program notes distributed to members of the audience on the evening of Tuesday, February 22, 2000. The program notes, containing technical and musical explanations of each piece, allowed the audience to comprehend what they were listening to. An artist statement is included from Amie Montgomery, whose series of watercolor paintings were incorporated with the final production on this recital. Pictures of Montgomery's works and a recording of the recital are incorporated in the thesis. Finally, there is a reaction statement from the composer as well as a few copies of reaction letters from members of the February 22, 2000 audience.

**Marie Elizabeth Ebbing—Senior Composition Recital**  
**February 22, 2000**  
**Program Notes**



**Introduction**

Thank you for attending my recital this evening. I hope you enjoy what you are about to hear and maybe even learn a little along the way. The pieces you will hear tonight are a culmination of the work and projects I have developed throughout my education at Ball State University. Some sounds may be of unfamiliar nature to you, so I have provided you with program notes to help you comprehend what you are listening to, understand the processes necessary to create these sounds, and learn a little historical background as well. So sit back, read, and listen with an open mind...and *enjoy!*

**Reverse Psychology (1996)**

This was my very first attempt at electronic composition. *Reverse Psychology* was realized during my freshman year at Ball State. During this time, I was exposed to 20<sup>th</sup> century music, electronic music, and the evolution of music and recording technology. The basis for this piece came from listening to many other electronic music "classics." What captured my attention were the new sounds I was hearing. I had never heard anything quite like them before. Perhaps what made the listening experiences even more fascinating were the program notes explaining where the sound originated. This information enabled me to approach this piece with many ideas for sounds that would attempt to be as unique and interesting as possible.

*Reverse Psychology* is an example of *musique concrete*, a compositional genre of electronic music originating in 1948. French composers Pierre Schaeffer and Pierre Henry began their pioneering work in *musique concrete* at the Groupe de Recherches Musicales Studio in Paris, France. They recorded natural, acoustic, everyday sounds of the world around them and manipulated these source sounds to create new timbres and effects, resulting in sonorities no one has ever heard before. This was made possible by the advancements of recording technology with the German tape recorder, or *magnetophon*, in 1935.

Schaeffer and Henry, along with other composers, felt that electronic music held advantages that acoustic music could not. Electronic music can exceed the ranges of traditional instruments and transcend the limitations of human ability. Extraordinary sounds can be created, and because the piece is finalized on tape, a perfect "performance" is possible each time it is played.

The particular manipulation techniques used in this piece consist of tape echoes, *looping*, *retrograde* sounds, *variable speed* manipulation, *editing*, and *mixing*. *Looping* is a method in which a specific sound is replayed over and over in a continuous fashion. The term *loop* comes from working with analog tape, when the sound is literally cut from the tape and spliced back together to form a loop to be played on the machine. *Retrograde* sounds are sounds played backwards. *Reverse Psychology* is so named because of a large number of retrograde sounds were used in this piece. *Variable speed*

manipulations are a technique where one can manually speed up or slow down the tape machine, resulting in lower pitches during slower speeds and in higher pitches during faster speeds. *Editing* was also derived from working with analog tape.

It began as a process of cutting and splicing the tape to correct mistakes or to remove or add sounds from the tape. Today editing, or cutting and splicing, is a virtual process with the aid of computer software programs. *Mixing* is an overlapping of different sounds or events using multiple tape recorders or a multi-track mixing console to create sounds that run simultaneously. Mixing is used in all facets of music technology, in commercially produced music, and it is similarly done in video and lighting technology as well. All of these tape techniques are used in the other electronic pieces you will hear this evening.

The source sounds you may recognize are coins dropping on a countertop, a microwave door opening and closing, an alarm clock, a flushing toilet, and my friends singing and laughing. (See if you can figure out the tune they are singing!)

### *Three Movements for Piano (1997)*

- I. *Labyrinth*
- II. *Melancholy*
- III. *Cat and Mouse*

These short piano pieces were my very first acoustic compositions. Since I was new at composition, the basis for this work is simpler in comparison to the other pieces on the program. Each movement is built on a relationship between two triads of either similar or differing chord quality in which the roots of the chords share a specific interval.

*Labyrinth* is based on the C major and D minor triads, the roots sharing a second interval (a whole step apart). The C major triad is primarily in the treble clef of the piano, played by the right hand, and the D minor triad in the bass clef, played by the left hand. Symmetry between the melodic lines in the clefs plays an important role in this movement, as well as the use of the pedal. The pedal blurs notes that are played when it is depressed, allowing them to ring and resonate for an extended period of time. This movement is named *Labyrinth* because of the wondering feeling it has, as if wandering through a maze.

The F major and E minor triads are the foundation for *Melancholy*, the roots also sharing a second interval. The chords frequently alternate in the bass clef and the melody is found in the treble clef. The melody is constructed from the sum of the notes in the triads, utilizing stepwise motion and arpeggiation. The pedal is also heavily used throughout the movement. The second movement is named *Melancholy* because the mood switches with the use of the major and minor chord qualities, creating mixed emotions of happiness and sadness.

*Cat and Mouse* was actually written before the first and second movements were written. It was derived from two major triads rooted in C and C# (C sharp), which are a half step apart. In preparation to writing this movement, I began comparing the sound of one chord against the other on the keyboard by quickly playing them in alternation. This eventually became the opening idea for this movement. Symmetry was used a great deal in writing this movement, as well as the use of chromaticism – being that the roots of the triads held a chromatic relationship. I enjoyed writing this lively movement, and it is just as fun to play. Just imagine a farm cat in pursuit of a field mouse that

continually manages to trick the cat. At the end of the day, they are both exhausted from another day of this game on the farm.

### **Metamorphose (1998)**

This electronic piece was realized for a course that involved working with various synthesizers. The goal was to demonstrate the abilities of the equipment, to explore various synthesis techniques, and to assemble the piece using similar tape techniques to the ones used for *Reverse Psychology*. However, this piece was organized with a software program called Digital Performer.

One particular form of synthesis used was *vector synthesis*. In *vector synthesis*, two source sounds are cross-combined on an X-Y graph, where “sound A” may represent the x-axis and “sound B” represents the y-axis. The resultant sound depends where the coordinate is placed on the graph—the closer to the X or Y-axis, the more the result will resemble the source represented by that particular axis. The most equal mix between the sources exists at the intersection of the X and Y-axes. Think of vector synthesis as a way of *morphing* one sound into another—hence the title *Metamorphose*. This morphing is demonstrated by the hissing sounds heard in the piece. In addition to long, sustained sounds, the piece greatly centers upon pointilistic characteristics of sounds created from the Korg Wavestation EX and the Yamaha TX81Z. *Metamorphose* also explored and created various timbres by way of algorithms. A *sample and hold* algorithm was used to a slight degree. It changes the pitch of a sound within a set interval, holding each pitch at random durations.

### **The Seventh Enigma (1997)**

This duet is based on “*Fields of Sevens*,” a term coined by Dr. Jody Nagel. The progression of the piece is constructed from a series of seventh chords, each chord comprised of four notes. I tried to avoid the traditional V-I cadence during my approach to the duet by using the pedal to overlap one chord onto the next chord to create a smooth progression. This transforms the piano accompaniment into a “blanket of sound” for which the flute plays upon. The flute melody was originally written for voice, so an expressive “singing” quality of the melodic lines should be evident in the performance of this piece.

### **Remplissage (1999)**

The title *Remplissage* comes from the word, *mosaic*. Sounds derived from the Kurzweil K2000—modified strings, harps, and trumpets—create this mosaic piece. Extreme high and low octave ranges were also explored to create sounds beyond the normal ranges of these instruments. As in *Metamorphose*, algorithms such as sample and hold were used, but *Remplissage* contains many variables that were manipulated in real time with controllers on the K2000. Among these variables are pitch bending and controlling the transformation of timbres by way of the modulation wheel, key touch, and the data slider. The piece is an ABA form, beginning and ending with sustained sounds centered on a pointilistic B section. The B section best demonstrates a gradual transformation of timbres—listen as the sound of the “ping pong balls” develop into the plucking of a harp followed by chimes.

### Textures of Broken Dreams (1997)

*Textures* was realized with the software program *C-Sound*. *C-Sound* is a program where electronic sounds can be created from scratch, beginning with basic waveforms. It can be programmed to manipulate its own computer-generated sounds or recorded sounds (called *sound-ins*) imported into the program. *C-Sound* can also be used to organize these sounds in any fashion, by way of an orchestra (the sounds created) and a score (the manner which these “instruments” enter and their durations). Some of the *sound-ins* used came from crumpling a plastic bag, moving the keys and blowing air through a tenor saxophone, laughing, and some crazy vocalistic antics from fellow classmate, Paul Ester.

### Fourtet (1997)

The piano accompaniment and the basis of *Fourtet* is developed from cluster chords comprised of two triads rooted a whole step apart. I experimented a great deal with triads of *diminished* and *augmented* chord qualities in addition to using major and minor qualities. A *diminished chord* contains notes that are structured closer together than notes in a minor chord. An *augmented chord* is one that the notes are spaced farther apart than in a major chord. In exploring these cluster chords, I found that they created some very lush and beautiful sounds, so I wanted these effects to linger throughout the piece. This was accomplished through heavy use of the piano pedal; it layers cluster onto cluster, building these textures into greater complexity. The tempo is set at a slow pace to relish these complex textures and to hear the layering of the various chords. The lines of the remaining instruments of the ensemble emulates the layering found in the piano accompaniment by way of *trading lines*, *structural crescendos*, and *dovetailing*. Lines are *traded* back and forth between two instruments at a time, resembling echoes heard in a canyon valley. *Structural crescendos*, in which the gradual addition of one instrument to another increases the overall volume of the ensemble, are used to create climax points throughout the piece. *Dovetailing* is a compositional technique in which as one instrument ends a phrase, different instrument begins another phrase, so that this overlap gives the illusion of an overall greater melodic line created by the ensemble as a whole.

Amidst all this complexity, *Fourtet*’s performance could be called a *meditation*, for it possesses a quality that should set the audience at ease and bring its listeners to a calm tranquility.

### Rage of the Tides (1999)

Last spring, I began work on *Rage of the Tides* capturing the sounds of the White River. This involved waking up early in the morning to go to the river before car and train traffic developed. What I set out to do was *field recording*, or recording the sounds of nature—in this case it was the waterfalls, rivulets, and bubbles of the river. I had to literally wade out in the middle of the river and balance on slippery rocks to record these sounds to tape. One of the interesting things used during the recording process was acoustically filtering the frequencies of the water sounds by immersing various sizes of plastic bottles in the water and placing the microphone inside. Each bottle had a different resonating frequency, so this resulted in amazing effects on the sound of the water as it hit the walls of the bottle.

Once these sources were captured, they were processed in software programs, Peak and SFX. These programs allowed me to manipulate the sounds with various filters, pitch followers, loops, and methods of *FM* and *AM modulation*. (*FM modulation* is short for *frequency modulation* and *AM* stands for *amplitude modulation*.) I also stretched and compressed the sources to result in extraordinary sounds. For instance, stretching the sound of a waterfall created something similar to a distorted guitar sound. Likewise, the bubbling sounds were compressed and changed to much higher and lower pitches to develop percussive sounds.

In *Rage of the Tides*, greater use of silence is present more so than in my other electronic pieces. This experimentation helped make the ending much more effective.

### **Never Forget (1997-2000)**

I must say that I am the most pleased with this piece, not because of the extensive amount of time spent on the piece itself or the video component, but because it conveys something of strong meaning and it speaks well for itself on this subject.

*Never Forget* was developed from a class taught by Dr. Susan Weintrob in 1997, The Holocaust in Literature. This class has had a tremendous impact on how I view life and the importance of being aware of the world around me, both on a grand scale and a smaller one. Our final exam for the class was to be a creative project or report. What I learned and felt in fifteen weeks could never be captured in words, especially since my generation has never experienced anything quite like the Holocaust. So for the assignment, I wanted to recreate what I felt, heard, and experienced through the books and films Weintrob exposed us to. This took hours of research into sound effects libraries and Jewish Klezmer music. The assembly of this piece evolved a few times. It was originally constructed in C-Sound, and then later remastered using SoundDesigner II and ProTools.

*Never Forget* was premiered solely as an audio work at a Ball State University Student Composers Forum. While working with this piece, I listened to it many times in a dark room because the audience would hear it in Pruis Hall without any lighting. I wanted the sounds to envelop the audience so it would force the listeners to look inside of themselves and listen to their hearts and minds, memories and fears, dreams and nightmares. When one is isolated like this, one can be truly honest with him or herself and face the reality of war. This hard work and personal experience paid off at the premiere when it received an emotional reaction from members of audience—exactly what I set out to do.

Tonight, *Never Forget* is presented as a *sontage*, from which *son* is the Old French word for *sound*, and *tage* is derived from *montage*, an overlay technique of images that result in new images in the process of this overlapping. Most of the visual work you will see is from my friend Amie Montgomery, supplemented with some computer graphic artwork of my own.

Please, as you experience this work, think about where holocausts occur around the world today. What has been seen in Germany, Kosovo, Rwanda, and during the Civil Rights Era is evidence that hatred and indifference is something that needs to be overcome as a human race. Awareness of this evil is extremely important in today's society, as international relations become more intricate, especially in the current political states of Austria and the Middle East. Our memories make up our history. We



must not forget the memories, or we will discard our own destructive history to repeat itself.

### **Acknowledgements**

I want to thank many people, but I would like to thank a few in particular. Thanks to Dr. Cleve Scott, Dr. Jody Nagel, and Mr. David Foley for their instruction and guidance for the past five years. Jeff Seitz and Paul Ester for their technical support – Thank you! To Nancy Baker and Jan Shafer for their patience and organization in the music office – you ladies do so much, and so well too! To Lesa Caudell and Sue Beach – I really appreciate your flexibility and understanding in cutting back my time at work so I could prepare for this event. Amie – Thanks for everything! I also want to thank tonight's performers for their time and effort. Most of all, thanks to my friends and family, especially Mom and Dad. You were always there encouraging me to keep going when I felt like I did not have what it would take to make it this far. Thank you from the bottom of my heart.

*"Never Forget Visions"*  
A Series of Four Watercolors  
Artist Statement  
By Amie Montgomery

In the spring of 1999, I attended EMThree, an electronic music concert, at Prais Hall. This concert featured my good friend, Marie Ebbing. The piece that she had in the concert was *"Rage of the Tides"*. I was amazed by the manipulations and work done with the sounds of the water to create her piece of music. The sounds were so moving that I thought, "This would be great to do art to!" Time passed a few months.

During my enrollment in a watercolor course, Professor Marilyn Derwenskus assigned our final project to be a series of four watercolors with one central theme. I immediately thought of *"Rage of the Tides"*. I thought it would be excellent for the assignment. When I obtained a copy of the music from Ebbing, she also included the piece *"Never Forget"*. When I heard this piece, my mind quickly changed to use this piece of music for the watercolors instead. The piece moved me in a way that cannot be put into words. It was powerful. I began to do my own research on the subject and learned so much. The images that I saw in my research also heavily influenced the paintings.

All four of the paintings have three recurring items. The first is in the upper left corner of the paintings. A series of numbers represents the identification numbers of a Jew that was killed in the Holocaust. The second recurring theme is a quotation in each painting, which has irony within itself. These are from my research on the Holocaust. I cannot even imagine thinking some of these things being said about another human being. The other item is the silhouette of the entrance of Auschwitz. The silhouette may not be pronounced in all the images, but it is in the underlying background of the paintings.

The first in the series is *"Gate to Auschwitz"*. This painting is the visions of what I thought it would be like to ride the train into this concentration death camp. The gate reads "Work will set you free". I feel such irony in that statement. The railroad tracks lead to a place unknown. The Jews did not know what was ahead of them. The painting has a foggy and misty background to create the mood of the time.

The second painting, *"Marches,"* has several ideas behind it. The first is the obvious footprints along the right and left sides of the painting. These footprints represent the march of the Nazi soldiers as they destroyed everything the Jews had. The marching in Ebbing's piece is a dominant and dynamic force in the piece. The footprints also represent the march of the Jews to their unknown destiny of the concentration camps. The painting also features barbed wire. The image shows the imprisonment of the Jews. The green undertone in the background is representative of the smoke released from the camps. The staunch smell of the burning of human flesh, continued into the next painting.

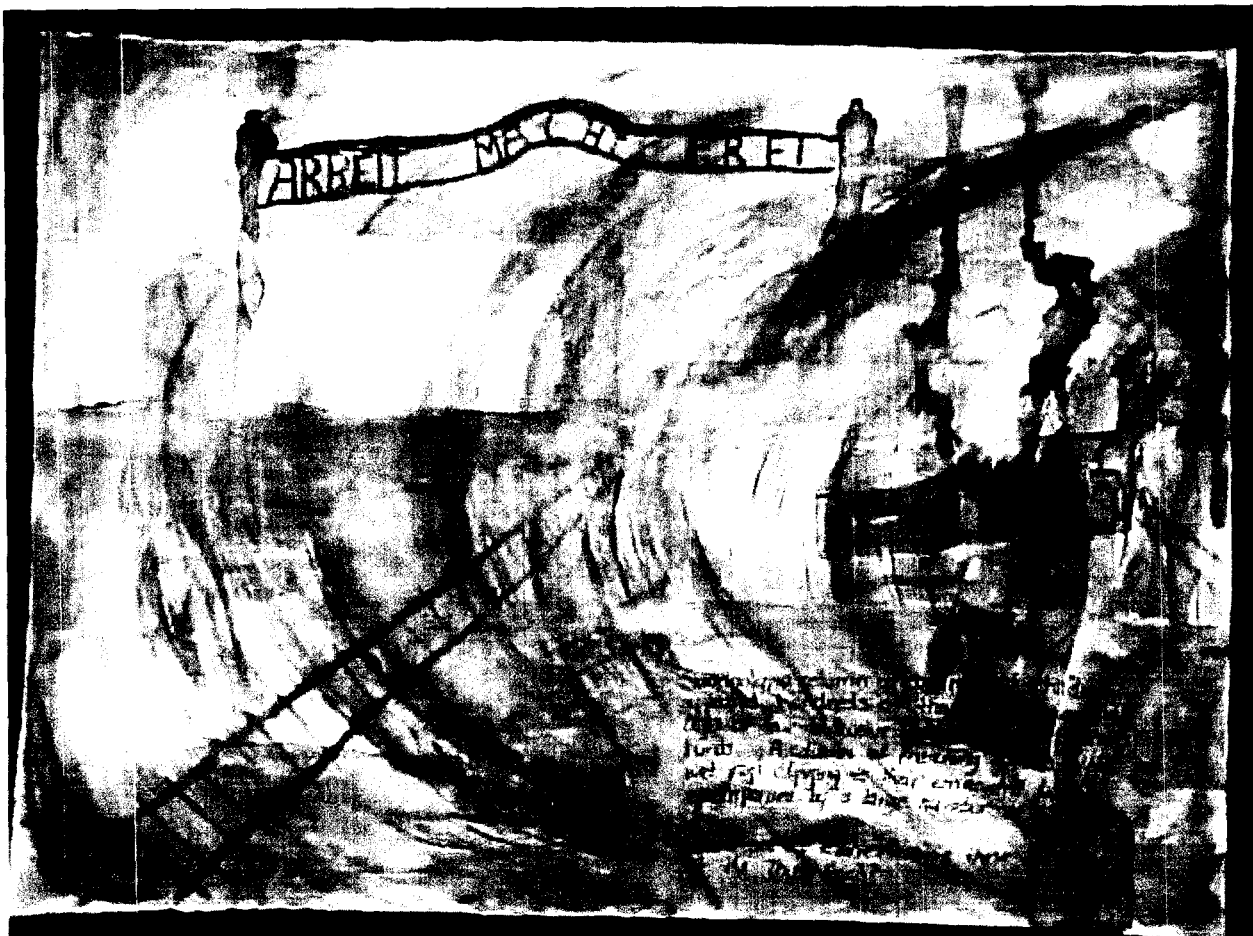
The third painting, *"Fire Blazes,"* continues with the burning of the Jewish people. The intense pain of the people who lived through this is like a fire burning inside them. Their lives went up in smoke into the air. The images are not as subtle in this piece. The images are very literal—the clippings of the children and elderly who were imprisoned like criminals, with the ultimate sentence.

The last painting, *"Stars,"* almost has a calmness to it. It is the end of the series, therefore representing the final images of the Holocaust. The background colors create the uneasy calmness and the silence after the killing. The image of the Jewish star is left for the memory of the uninvited plague on the Jews—the memory of the unjust treatment of a race.

These were the images that remind me of the Nazi holocaust of the Jewish race. What images do you have? I invite you to create your own images. I also hope that this series is a reminder of the need for world peace. God created us all in a different and unique way. Everyone is different from each other. We all have to work towards tolerance and understanding of our differences so that something like the Holocaust does not occur again. We must learn from the past. We must never forget.

*Amie Montgomery is a senior Visual Arts Education major in the Art Department of the College of Fine Arts at Ball State University. She is currently student teaching and will graduate in the summer of 2000. She plans to pursue a career in teaching art at the secondary level. Please feel free to comment on the work in the comment book.*

*Special thanks to all my family and friends who have supported me over the last five years. A special thank you to my grandparents, Bill and Jama Montgomery, for their support and generous help with the framing of the paintings. Thanks Marie for the inspiration.*



Never Forget Visions No. 1, "Gate to Auschwitz"  
Amie Montgomery

*Number 70231*

*"Suddenly a column of bed ragged children appeared, hundreds of them, between the ages of four and twelve years, holding each other's hands... A column of marching ghosts, with wet rags clinging to their emaciated bodies accompanied by a large number of SS Men. Where are the enemies? Were these the enemies of the Third Reich?"*



Never Forget Visions No. 2, "Marches"  
Amie Montgomery

*Number 88990*

*"I believe that I am acting in accordance with the will of the Almighty Creator.  
By defending myself against the Jew, I am fighting for the work of the Lord"*

*Adolf Hitler  
Mein Kampf  
1925*



Never Forget Visions No. 3, "Fire Blazes"  
Amie Montgomery

*Number 20013*

*"The Jews are a race which has to be eliminated; whenever we catch one, it is his end."*

*Hans Frank*  
1944



Never Forget Visions No. 4, "Stars"  
Amie Montgomery

*Number A11380*

*"When we have the power of the state in our hands we will thoroughly annihilate  
this international racial parasite."*

*Nazi Party  
1927-1929*

## **The Composer's Reaction Statement**

Honestly, I am not sure where to begin. No one can really understand how much work is involved in an undertaking like this unless one has experienced it first hand. As stated in the abstract on the first page, this recital was a culmination of some of the compositional work I have completed over the course of my undergraduate studies at Ball State University. Looking back, it would have been interesting to investigate exactly how much time was put into this project, right from the first note written or the first sound captured on tape. Unfortunately I did not keep a log of my time and efforts, but as the recital date approached, it is safe to say that it consumed many days and nights—a plethora.

Other classmates who have gone before me have revealed their recital experiences to me. Some felt nervous and stressed out; some felt relaxed during the performance. For others, the relaxation followed the recital. A few had some last minute disasters while others were actually working up until the last minute. I think I fell into each of these categories at one time or another.

Even though things occasionally became stressful, I did my best to keep as organized as possible to contain the madness. After putting the finishing touches on the music, I found performers and organized a rehearsal schedule for the three weeks prior to the dress rehearsal and recital. Time was spent in the studio preparing and remastering the electronic pieces so they could be burned to CD. This preparation and organization was an attempt to prevent any unnecessary stress—regardless of any attempt, I knew I would still worry about the recital to come.

Finally the day came. I woke up on the morning of Tuesday, February 22 and the recital was only an hour away. I had butterflies in my stomach all day. When the recital finally began, one would think that I would have nothing to be worried about or have no reason to feel nervous. All I would have to do is just sit back to listen and watch the events unfold before my eyes and ears. But what most people do not realize is that just sitting there is the most nerve-racking part of the whole experience. I had no control over what was happening, what wasn't happening, or what could happen—right or wrong!

It was interesting to watch the audience react to my music—especially the electronic pieces. People were taking time to read the program notes I had written! I didn't care how people reacted to my work, just as long as they would react. Occasionally I would hear some comments: "Cool...Hmmm...Wow...Neat..." At other times I would see people point out to others the sounds in the program notes they could identify. They seemed to enjoy it!

*Never Forget* was perhaps the most satisfying experience of the recital for me. This work had been in progress for four years, constantly being revised as an aural experience. But the opportunity to work with my close friend, Amie Montgomery, gave the piece a whole new twist. Suddenly, this piece that had personal meaning took on a personal experience as well. Months before the recital we discussed how we could combine her work with mine. Should we put the watercolors on stage with special lighting? Could we project them as a slide show? Projecting four images over the duration of six minutes seemed uninteresting. After much brainstorming and gathering ideas from others, the *sontage* was born. The next step was putting it all together. Quickly learning how to use new software programs for video and gathering digital



images, the visual aspect of *Never Forget* came into being. It had to be musical, both picture and sound, in order to be complete. The video took many intense hours because I was just as meticulous here as I was in writing my music—it had to be as close to “perfect” as possible, but most of all it had to be moving and effective.

In hindsight, there were many fulfilling events that took place during this entire recital experience. I was able to see the fruits of five years of work all at once. Friends were willing to help make the recital possible by performing my compositions, recording the recital, offering technical support, or just being emotionally supportive. Margaret Merrion, Dean of the College of Fine Arts, requested I present *Never Forget* to the Ball State University Board of Trustees and University Foundation on May 12, 2000 to be one of the representatives the Fine Arts College. I felt honored!

But perhaps one of the most fulfilling parts of this event was the audience turnout. Approximately ninety friends, family, classmates, peers, and faculty attended that evening. They were the ones who made all this worth it. I could never have done this alone. Somewhere along the line, each person sitting there helped the events on stage happen through ideas, collaboration, advice, support, and laughter. I do not think I would have been doing what I do today if, somewhere down the line, someone was not there encouraging me to press on when I did not believe that I could keep going.

This recital was a summary of what I had learned over the course of my college education—to maintain a thirst for knowledge, to keep nurturing creativity and new ideas, to continually count my blessings, and to let others know they are appreciated and cared for. These lessons cannot be learned in a classroom, studied in a lab, or captured in a textbook. Education has to be experienced, and I am just getting started.

## **Acknowledgments**

Thank you to my honors thesis advisor and departmental advisor, Cleve Scott, for his encouragement and for challenging me to stretch my ideas. Thanks to my recital advisor, David Foley, for volunteering his time for helping me put the finishing touches on my acoustic compositions and showing me a new way to think about the compositional process. Thanks also to Jody Nagel, my first composition professor, for his patience and allowing me to explore ideas.

# **Appendix**



# Ball State University

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Dean, College of Fine Arts

February 23, 2000

Ms. Marie Elizabeth Ebbing  
611 N. Calvert Street  
Muncie, IN 47303

Dear Marie:

Thank you for inviting me to your composition recital. I was so pleased to attend and hear the body of work you have accomplished during your studies in the School of Music. I was also pleased to see so many of your student colleagues join you for this important capstone experience.

Congratulations on a fine recital! I especially enjoyed *Fourtet*. You created a good chamber piece, with interesting timbres and successful instrumentation. I especially appreciated *Never Forget*, especially your collaboration with Amie Montgomery. It is a beautifully narrative work and I think you achieved the powerful response you intended—within the viewer and listener.

Best wishes for continued success, Marie. You have a brilliant future before you.

Sincerely,

Margaret Merrion  
Dean

MM:nl

cc: Robert Kvam, Director, School of Music



# Ball State University

## Honors College Advising

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February 28, 2000

Ms. Marie Ebbing  
611 North Calvert St.  
Muncie, Indiana 47303

Dear Marie:

Congratulations on the fabulous job you did with your senior recital/Honors Thesis presentation! Your work is provocative and inspired. The dedication you have invested in your studies is quite evident, as is your readiness to take the next step in your career! I will look forward to tracking your professional accomplishments in the years to come.

Again, congratulations on a job well done. And thank you again for including me in the group of people you personally invited. At a very busy time, you took time to come out and drop off a personal note to me. I genuinely appreciate that.

Best of luck to you as graduate to bigger and better dreams!

Sincerely,

M. Ange Cooksey  
Academic Advisor

BALL STATE UNIVERSITY  
MUNCIE, INDIANA 47306

The Honors College

Marie -

My apologies for not making  
it to your recital this week. I  
was (and still am) fighting a bad  
cold and just could not do it. I  
did hear that it went well and  
was well-attended. Congratulations!

Margaret Mervon and I have  
suggested that the Hobrecht piece  
might be a good "show-off" item for  
BSU's Board of Trustees to see and  
hear - we'll let you know if we can  
get them to add it to the agenda and  
see if you are interested in doing so.

Ann Hittinger